ASSIGNMENT COVER SHEET

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<th>Programme Title:</th>
<th>Certificate in Art and Design</th>
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<td>Module Title:</td>
<td>Drawing Methodology</td>
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<td>Assignment Name:</td>
<td>Line, Tone, Gesture and Form</td>
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<tr>
<td>Tutors’ Names:</td>
<td>Cecelia Kumeroa &amp; Leigh Anderton-Hall</td>
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<tr>
<td>Start Date:</td>
<td>18 March 2015</td>
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<td>Finish Date:</td>
<td>6 May 2015</td>
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STUDY HOURS
Tutor Contact Hours: 82.5  Personal Study Hours: 67.5  for semester

ASSESSMENT / CRITIQUE DATES: 4th May 2015

PERCENTAGES

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PURPOSE
To enable students to use drawing materials, techniques, and processes appropriate to the application of drawing.

LEARNING OUTCOMES
On completion of this module students will be able to:

- **Use drawing as a means of generating and developing work.**
- **Work with a variety of media, materials, and equipment.**
- **Use elements of drawing in order to express object/subject.**
- **Demonstrate increase critical judgement skills in drawing**
- **Assessment**

A portfolio of work will be assessed using achievement based assessment and based on set exercises.
- The workbook will show drawings preparation and presentation.

There are three tasks within this assessment.

- Task One: Using media and looking
- Task Two: Researching and artists
- Task Three: Making work

All work included in your book, drawings in both wet and dry media plus your animation need to be handed in for final assessment on 4 May 2015.

For this class you need to bring your workbook/visual diary and your equipment.

**Definition of drawing**

Noun: drawing; plural noun: drawings
a picture or diagram made with a pencil, pen, or crayon rather than paint.

"a series of charcoal drawings on white paper"
synonyms: sketch, picture, illustration, representation, portrayal, delineation, depiction, composition, study, diagram, outline, design, plan, artist’s impression; tracing

"he did a pencil drawing of the house"
the art or activity of making drawings.

"she took lessons in drawing"

**DAY 1: VIDEO & DRAWING CIRCUIT**

**Morning:** Video - *The Secret of Drawing*
Library with Rachael Garland

**Task One: Using Media & Looking**

Draw the objects from different angles and eye levels in your work books.
Follow the different drawing styles set as examples for each station on the circuit.

- **Blind contour**
- **Contour with tone**
- **Ink with wash**
- **Solid shape**
- **Repetitive texture to build up form**
DAY 2: FIGURE/ GROUND RELATIONSHIP

Draw six A5 drawings from around the art school grounds in pencil or pen. Make each drawing from a different viewpoint or angles. Include as much information as possible. We will use these drawings in the next step.

Texture light and dark, shadows, doors, gates, holes, plants, trees, drains etc. Positive and negative shapes.

**Figure/ground exploration & expressive mark-making**

Looking at the objects and their relationship with the ground (in this context, the surrounding space).

This is also called positive and negative space - **positive (the objects), negative (the space around the objects)**.

Set up easels today in a semi circle around our object.

Make sure you can step back from your easel and everyone has room.

**Seven warm up drawings on newsprint.**

1. Blind contour
2. Left hand
3. Solid positive space
4. Solid negative space
5. Contour positive space and tonal negative space
6. Tonal positive space and contour negative space
7. Mark making to generate tone for rest of warm ups

Continue on good paper exploring the panoramic format, combining expressive mark making and tonal of figure/ground relationships and any shadows. Use combined ink and graphite line and washes. White on black media.

**Task Two: Researching & Artists**

Brainstorm the types of ways we draw, the different uses of drawing. Video about drawing.

Research one of these artists (we will go to the library):

- **Michael Borremans** - http://www.zeno-x.com/artists/michael_borre-mans.htm
- **Lorene Taurerewa** - http://taurerewa.com/index.html

**Task 3: Making animation**

**Animation (group of 5) to start with Leigh.**

http://www.youtube.com/watch?v=5_UphwAfjhk

Combining object drawings and the urban landscape way drawings to create new compositions.

Use willow charcoal we will create an animated drawing over the next three weeks. We will document each stage with a photo then move files on to a simple movie program. This will make a very short animation. We can use your cell phone or a digital camera make this very basic no longer than 10sec film. Then starting drawing.

Look at the following processes within your drawn images.

- **Positive and negative space**
- **Expressive mark making techniques**
• Implied lines
• Transparency
• Keep working them till you have a range of successful ideas

When you have completed this project you will hand in your work book, your drawings and your small movie file.

DAY 3: NOHO MARAE
Class will visit Putiki Marae

DAY 4: - ANIMATION & DRAWING

DAY 5: SARJEANT GALLERY VISIT
Sarjeant Gallery Visit & Drawing
Walk to Sarjeant Gallery to look at some drawings from the collection. Educators to talk to students.
Drawing Circuit
Animation groups
Walk to riverbank for outside drawing (weather dependent)

DAY 6: ANIMATION & DESIGNING PUPPET
Begin Puppet design
Animation drawings (continued) and beginning of puppet drawings (this will be the next project).

DAY 7: FINISHING PROJECT WORK
Complete project work & puppet designs

READING LIST


LINKS
http://whitecube.com/artists/ernesto_caivano
http://www.zeno-x.com/artists/michael_borremans.htm
http://taurerewa.com/index.html
https://www.youtube.com/watch?v=OmvK7A84dlk
Many creative people have stressed the importance of drawing for their work in other media. These quotations give an idea of the function and importance of drawing in their lives. They range in date from the 15th century to the present and demonstrate the enduring importance of drawing.

Cennino Cennini (c.1370 - 1440)
‘In the first place you must study drawing for at least one year; then you must remain with a master at the workshop for the space of six years at least , that you may learn all the parts and members of the art...drawing without intermission on holidays and work-days’.

Leonardo da Vinci (1452 - 1519)
‘The young man should first learn perspective, then the proportions of objects. Next, copy work after the hand of a good master, to gain the habit of drawing parts of the body well; and then to work from nature, to confirm the lessons learned.’

Michelangelo (1475 - 1564)
‘Let whoever may have attained to so much as to have the power of drawing know that he holds a great treasure.’

Titian (c.1487/1490 - 1576)
‘It is not bright colours but good drawing that makes figures beautiful.’

Giorgio Vasari (1511 - 1574)
‘Man was not then considered a good goldsmith unless he could draw well.’

Tintoretto (1518 - 1594)
‘Beautiful colours can be bought in the shops on the Riatlo, but good drawing can only be bought from the casket of the artist’s talent with patient study and nights with out sleep.’

Jean-Auguste-Dominique Ingres (1780 - 1867)
‘Drawing is the probity of art. To draw does not mean simply to reproduce contours; drawing does not consist merely of line: drawing is also expression, the inner form, the plane, the modeling. See what remains after that.’

John Ruskin (1819 - 1900)
‘The art of drawing which is of more real importance to the human race than that of writing...should be taught to every child just as writing is.’

Camille Pissarro (1831 - 1903)
‘it is only by drawing often, drawing everything, drawing incessantly, that one fine day you discover to your surprise that you have rendered something in its true character.’

Paul Cezanne (1839 - 1906)
‘Drawing and colour are not separate at all; in so far as you paint, you draw. The more the colour harmonizes, the more exact the drawing becomes.’

Auguste Rodin (1840 - 1917)
‘What is drawing? Not once in describing the shape of the mass did I shift my eyes from the model. Why? Because I wanted to be sure that nothing evaded my grasp of it… My objective is to test to what extent my hands already feel what my eyes see’

Henry Tonks (1862 - 1937)
‘Italy up to near the end of the 16th century will always be the best school for all those who want to learn what drawing can explain...As it is by drawings that we make our records of form, its importance cannot be exaggerated. A school of painting in which drawing is not taught and drawing dissociated with painting is not worthy of the name of school. When a student begins to paint he will soon perceive the relation of drawing to paint.’

Wassilly Kandinsky (1866 - 1944)
‘Drawing instruction is a training towards perception, exact observation and exact presentation not of the outward appearances of an object, but of its constructive elements, its lawful forces-tensions, which can be discovered in given objects and of the logical structures of same-education toward clear observation and clear rendering of the contexts, whereby surface phenomena are an introductory step towards the three-dimensional.’
Henri Matisse (1869 - 1954)
‘Drawing is like making an expressive gesture with the advantage of permanence.’

Spencer Frederick Gore (1878 - 1914)
‘By drawing, man has extended his ability to see and comprehend what he sees.’

Paul Klee (1879 - 1940)
‘In the final analysis, a drawing simply is no longer a drawing, no matter how self-sufficient its execution may be. It is a symbol, and the more profoundly the imaginary lines of projection meet higher dimensions, the better.’

Pablo Picasso (1881 - 1973)
‘Drawing is a kind of hypnotism: one looks in such a way at the model, that he comes and takes a seat on the paper.’

André L’Hote (1885 - 1962)
‘You can only learn to paint by drawing, for drawing is a way of reserving a place for colour in advance.’

Alec Issigonis (1906 - 1988)
‘My doodles and sketches are not the work of an academic engineer. They represent many years of design study in attempts to produce the best value for money in the field of small car design.’

Jim Dine (born 1935)
‘Drawing makes invention more accessible for me. Faster. Immediate. I start a drawing and I start to invent. I am always destroying the drawing’s status quo. I guess you could say I practice my own form of larceny. I sabotage reality, otherwise its like kissing without using your tongue. I can’t even cook a hamburger without messing with it… Before, often I lay down everything in a realistic way, but now, I have less patience for realism, my heart is too full. I need to release more emotion. I want more emotion and that gets in the way of realism. I want to cut the realism. Now, I’m letting off a lot of firecrackers, and I’m putting down a lot of ideas as though I was building with ideas. Things are coming up. Things are coming up and I have no way to speak about what the things are, but things are coming up that wouldn’t ordinarily grow next to each other. The depiction of physical energy on the paper and the disturbing of the paper’s surface are other ways to bring the drawing to life.’

David Hockney (born 1937)
‘At the time of co-ordinating (in collaboration with Allen Jones) the 2004 Royal Academy Exhibition which had a special focus on drawing: ‘drawing has been neglected for the last 30 years in art education… That was based on the idea that photography would suffice as a view of the world… people are now aware that photography can be digitally manipulated and may no longer reflect reality… It is time for us to look at how images are made, to place greater value on drawings and draughtsmanship… practically everything comes to life on a drawing board.’

Eva Jiricna (born 1939)
‘I sketch all the time, I am surrounded by endless amounts of A3 and A4 size pads. I am constantly trying to resolve problems and details. I have a necessity to know what a detail looks like – how the materials come together, how it works in three-dimensions. If I draw it for myself, I understand it. If I try to imagine it, it is too whimsical. Sketching is a tool – an extension of one’s brain.’

Grayson Perry (born 1960)
‘Until we can insert a USB into our ear and download our thoughts, drawing remains the best way of getting visual information on to the page. I draw as a collagist, juxtaposing images and styles of mark-making from many sources. The world I draw is the interior landscape of my personal obsessions and of cultures I have absorbed and adapted, from Latvian folk art to Japanese screens. I lasso thoughts with a pen. I draw a stave church or someone from Hello! Magazine not because I want to replicate how they look, but because of the meaning they bring to the work.’

Alexander McQueen (1969 - 2010)
‘I was literally 3 years old when I started drawing. I did it all my life, through primary school, secondary school, all my life. I always, always wanted to be a designer. I read books on fashion from the age of twelve. I followed designer’s careers. I knew Giorgio Armani was a window-dresser, Emanuel Ungaro was a tailor.’